Steve Vai
The Ultra Zone
GUITAR
HAL•LEONARD®

# The Blood & Tears

By Steve Vai

A
Asus2
E
F#7(add4)/E
Spoken: We love compassion.
fdbk.
rake
full
1/2
P.M.
E/D#
C#m11
Piano
Gtr. 2
Gtr. 4 (dist.)
mp
Gtr. 3

E/D#
C#m11
Spoken: Our most cherished and long -
H
P
S
B
(B)
full
w/ DigiTech Whammy Pedal
+2 1/2
P.M.
felt desire.
Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A
Gtr. 4 tacet
Piano: w/ Piano Fig. 1 (1 1/2 times)
F#sus2
F#sus2/4
End Rhy. Fig. 2
Vocal Fig. 2
Piano
End Piano Fig. 2
8va
Gtr. 2
+3 1/2
Gtr. 4
Gtr. 3
divisi
End Rhy. Fig. 2A

* Key signature denotes F♯ Mixolydian.

F#sus2
Aadd9
Amaj9
8va
loco
P.M.
P.H.
pitch: C#

F#sus2
F#sus 2/4
full

F#sus2
Aadd9
Amaj9
full

Piano: w/ Piano Fig. 1 (1 3/4 times)
F#sus2
F#sus 2/4
F#sus2
8va
w/ DigiTech Whammy Pedal
P.S.
* Key signature denotes F# Dorian.

Aadd9
Amaj9
F#sus2
F#sus 2/4
8va
loco

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A
F♯sus2
Piano: w/ Piano Fill 2
Amaj9
Aadd9
Piano: w/ Piano Fig. 2
E/A
E/D
DigiTech Whammy Pedal off
Bsus2
A
Asus2
E
F♯7(add4)/E
* Key signature denotes E Lydian.
E/D♯
C♯m11
Piano Fill 2
Piano

*Key signature denotes F# Dorian.

G
Vocal: w/ Vocal Fig. 1 (2 times)
Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (6 3/4 times)
Piano: w/ Piano Fig. 1 (7 1/4 times)
F#sus2
What is right and what is wrong.
8va
S B B S (B)
w/ dist.
+3 1/2
+2 1/2
+2 1/2
+3 1/2
S
(4)
2 4
17 19 (19) 17 19
14 14 12

F#sus2/4
F#sus2
Aadd9
Amaj9
8va
S B B S
+3 1/2
+2 1/2
(12) 12 14 12 12
17 19 (19) 17 19

F#sus2
F#sus2/4
F#sus2
8va
+2 1/2
+3 1/2
14 14 12 12 14 12

Aadd9
Amaj9
F#sus2
Vocal Fig. 3
8va
S B B S
+2 1/2
+3 1/2
12 17 19 (19) 17 19 14 14 14 (14) 12

# The Ultra Zone

By Steve Vai

*Key signature denotes A Mixolydian.

**Chord symbols reflect overall harmony.

A7#11 #9
cresc.
Gtr. 3
Gtr. 2
cresc.
f
8va
S
vol. swell
Gtr. 4 (dist.)
Gtr. 5 (dist.)
divisi
vol. swell
Gtr. 6 (dist.)
vol. swell
mf
Gtr. 1
Gtrs. 2, 3, 4, 5 & 6 tacet
Am7
Am
D
Am
D/A
Am
C/G
D/A
H
*T
*T=Thumb on 6th string
Am7
C
D
Am
D/A
C/G
C
D

B♭maj13/A
C7(add4) C9(add4)
A7♯9
Gtr. 2
Gtr. 3
divisi
Gtr. 4
Gtr. 5
divisi
Gtr. 6
Gtr. 7 (dist.)
divisi
Gtr. 1
Gtrs. 2, 3, 4, 5, 6 & 7 tacet
N.C.
C D
D/A
C/G
Gtr. 1 tacet
N.C.
Gtr. 8 (dist.)
Riff A

B
Gtrs. 2, 3, 4, 5 & 8 tacet
N.C.
Gtr. 9 (dist.)
mf
w/ delay
w/ bar
8va
loco
fdbk.
*Point bar at lower strap button and shake between middle and ring finger of right hand.

E5
Gtr. 8
Gtr. 9
loco
** w/ DigiTech Whammy Pedal
**Set for perfect 4th above when not depressed (toe up), and perfect 5th above when depressed (toe down).
Gtr. 10 (clean)
w/ envelope follower
*Key signature denotes E Lydian.
F#5
G5
A
17fr
8va
Gtr. 8: w/ Riff A
Gtr. 10 tacet
N.C.
loco
Gtr. 9
DigiTech Whammy Pedal Off
***Key signature denotes A Mixolydian.

G5 G♯5 N.C.
C
Gtrs. 2 & 3 tacet
Gtr. 9
Gtr. 2
Gtr. 3
Harm.
w/ bar
fdbk.
loco

*Key signature denotes E Lydian.

Gtr. 10 tacet
E(♭5)
E
open
Emaj7
E
open
E6sus2
F♯
2fr
P.S.
F♯
F♯
2fr

D

G5

G
⑥
15fr

(cont. in notation)

8va

P.S.

N.C.

*

Gtr. 8

8va

loco

P.S.

Gtr. 9

H P H H

H P H H

*Key signature denotes A Dorian.

let ring
picked w/ fingers
1/2
let ring
let ring
1/2

w/ bar
let ring
w/ pick
P.M.
P.M.
-1
-1
-1 1/2

*Key signature denotes A Mixolydian.

** o = toe up
+ = toe down

8va
15ma
fdbk.

E5
N.C.

Gtr. 8
(cont. in notation)
Gtr. 8
fdbk.

Gtr. 2
loco

Gtr. 9
loco
w/ DigiTech Whammy Pedal
+2 1/2
+3 1/2
+2 1/2
+3 1/2
+2 1/2
+3 1/2
+2 1/2
+3 1/2
8va

F#5
loco
8va
Gtr. 8: w/ Riff A
Gtr. 2 tacet
N.C.
Gtr. 9
Digitech Whammy Pedal off
F
Gtr. 9 tacet
Gtr. 2
fdbk.
Gtr. 8

Gtr. 8: w/ Riff A (last 7 meas., simile)

A5

Gtr. 8 tacet

N.C.

Gtr. 8

S

8va

15ma

B

B

loco

fdbk.

fdbk.

w/ bar

full

S

slack

S

S

15ma

B

loco

w/ bar

fdbk.

S

S S

slack

# Oooo

By Steve Vai

*Key signature denotes C♯ Dorian.
**7th string tuned to low B.
***Synth. bass arr. for bass gtr.

E5 D♯5 D5

End Rhy. Fig. 1

End Riff A

B

full

End Bass Fig. 1

B

Gtr. 2: w/ Riff A (1st meas.)

C#5 E5 D#5 C#5 D5

Gtr. 1

oo. Oo,

*loco*

Gtr. 3

Riff B

full

Bass

Bass Fig. 1A

End Bass Fig. 1A

Bass Fig. 2

D#5 E5 Eb5

P.M.

8va

oo, oo, oo,

E5
F5
Gb5
Ab5
P.M.
P.M.
8va
loco
oo,
oo,
oo,
oo.
End Riff B
End Bass Fig. 2
C
Ab5 type2
Ab5#11
Gtrs. 4 & 5 tacet
Ab5
Ab5#11
Gtr. 3
Gtr. 4 (synth.)
*w/ harmonizer & wah-wah
Gtr. 6 (dist.)
let ring
*Harmonizer set to produce pitches a perfect 4th, a perfect 5th, and a major 7th higher.
Gtr. 5 (dist.)
Gtr. 7 (dist.)
Bass

C♯5 C♯ E5

⑦ 14fr

P.M. S P.M.

loco

Oo, oo, oo,

Gr. 3

8va

B B B

full full full

16 19 16 19 18 21

C♯ F5 C♯

⑦ 14fr ⑦ 14fr

S S

oo, oo, oo,

8va

B B B

full full full

18 21 18 21 18 21

Bass: w/ Bass Fig. 1A
E5
D#5 D5 C#5
E5 D#5 C#5
P.M.
P.M.
oo.
Oo.
8va
B
B
full
full
19
22
16
19


E
Gtr. 3: w/ Riff B
D5
D#5
E5
Eb5
P.M.
Oo, oo,
Oo,
Oo,
oo, oo,
oo,
oo,
oo,
oo,
oo,
Oo,
oo,
oo,
oo,
Bass
5 5
6 6
7 7
6 6


E5
F5
Gb5
P.M.
P.M.
P.M.
oo, oo,
oo,
oo,
oo, oo,
oo,
oo,
oo,
oo,
oo,
oo,
7 7
8 8
9 9

B5
Bb5
Ab5
8va
loco
oo, oo, oo, oo,
oo, oo, oo, oo,
oo. oo. oo.
F
Db5 Eb5 Absus2
Ab5
Absus2
Ab5 Absus2 Ab5
P.M.
Gtr. 2
Gtr. 3
Bass

*Keyboards & backwards gtrs. arranged for gtrs.

## H

**A Tempo**

Gtrs. 12, 13, & 15 tacet
Bass: w/ Bass Fig. 1 (2 times)

*** A♭/D♭

***Chord symbols reflect overall harmony.
†Key signature denotes D♭ Lydian.

F♯/E

††Key signature denotes E Lydian.

Fsus4

†††Key signature denotes F Mixolydian.

B/E
8va

A♭/D♭
loco

F♯/E

Fsus4
8va
slight P.M.

B/E
8va

E♭maj9
8va
loco
A♯(add4)/E
1/2
full
let ring
let ring

F13♭9
B♭add9/G♭
let ring
let ring

Gtrs. 2 & 16
C/A♭
G♭+7♯11(no3rd)
Gtr. 17 & Glock
let ring
let ring
Bass

Gø Gm A♭maj9♯11 Gm

let ring

let ring

Gm9 A♭5

Gtr. 1

let ring let ring

let ring

B5
8va
let ring
B♭5
8va
A♭5
full
*Right-hand middle finger on 1st string, 1st fret.
let ring

8va

P.M.

B

hold bend

let ring

Gtr. 17 & Glock tacet

loco

Gtrs. 2 & 16

Bass

8va
P.H.
pitch: A
loco
P.M.
P.M.

A♭sus2
8va
P
S
P.M.

8va
Gtr. 16 tacet
A♭5
G♭5
F5
E5
Gtr. 2
loco
w/ delay
w/ bar
full
slack
*Played ahead of the beat.
Bass
D♯5
C♯5
D5
P.M.

F5
F/A
N.C.
G6
Gsus2
G6
F5
F/A
N.C.
Gsus2
G6
Gsus2
G5
P.M.
let ring
Fsus2
Am7
G5
N.C
loco
8va
A.H
P.H.
w/ bar
* A.H
pitch: A B A
* Tap harmonic with pick.
Harm.
E
C5
C6
C5
Csus2
C
Csus4
C
Csus2
G5
N.C.
F
B♭
N.C.
F
F5
B♭
B♭sus4
B♭
F5
F
N.C.
full

C5 C6 C5 Csus4 C5 Csus2 C Csus4 C Csus2 G5 N.C.
let ring
P.M.

F B♭ N.C. F B♭ C B♭ F5 F N.C.
8va
loco
P.M.
A.H.
P.H.
let ring
pitch: E

F
B♭♯4 B♭5 B♭♯4 B♭5 C5 B♭5 Csus2 C Csus4 C
let ring
P.M.

B♭♯4 B♭5 B♭♯4 B♭5 C5 B♭5 Csus2 C N.C. C5
let ring

B♭5 B♭♯4 B♭5 D5 B♭5 Csus2 C Csus4 C5 Csus4 C Csus4 C
let ring

G
C5 B♭5 B♭♯4 F5 N.C. F5 F/A N.C. G6 Gsus2 Gsus4
let ring
F5 F/A N.C. G6 Gsus2 G6 F5 F/A N.C. G6 Gsus2 Gsus4
F F/A G5 Gsus2 N.C.
8va
loco
Harm.
H
Gsus2
P.M.
F5 Fsus2 N.C. D5 Dsus2 D7sus2 Dsus2 D7sus2
A.H.
pitch: A E

I
G
Bb 6/9 (no3rd)
F
Gtr. 2
Harm. throughout
w/ bar
+ 1/2
Gtrs. 1 & 3 (acous.)
mf
let ring
Bb
Ab
* String noise
Fmaj7
Fmaj7sus2
Fsus2
C/E
**Bar ④ & ⑤ with 4th finger.

D7sus4
C5
G5
Bm7
Csus2
Am7
8va
loco
w/ bar
pitch: G
let ring
F7sus2
Ab maj7sus2
Gadd9
Eb maj7sus2
D
Cm9(no3rd)
E7sus4
E7

C
G
C
F5
G
G5
F5
F N.C.
8va
loco
8va
loco
8va
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar
+ 1/2
+ 1
+ 1
+ 1
pitch: G A G
G
S
S

J
C
G
Bb
F
Gtr. 3
H
S
B
P.M.
let ring
full
8va
loco
slight P.M.
(B)

K
B♭
C
let ring
Harm.
1/2
P.M.
L
F
Am7
G5
8va
loco

F
Am7
G5
F
Am7
G5
8va
loco
let ring
let ring
let ring
let ring
P.M.

M
F
Am7
G5
8va
loco
let ring
let ring
Harm.
rake
let ring
pitch: G
G

Gtr. 3 tacet
N.C.
Free Time
8va
loco
let ring
let ring
let ring
let ring
Harm. throughout
w/ bar
pitch: G A G D

F♯/C♯
G/D
let ring
rit.
let ring
pitch: A
G

# Jibboom

**By Steve Vai**

P.M.

E5
P.M.
P.M.

* T.H.
P.M.
* Lightly touch string to produce random harmonics.

B5
hold bend

A5

E5
P.M.
P.M.

8va
loco
P.H.
pitch: F♯ G

N.C.
B
E5
w/ bar
full

w/ bar
full
P.M.
P.H.
pitch: D

8va
loco
full

P.H.
pitch: D
A5
w/ bar
P.H.
Harm.
E5
8va
loco
B5
A5
8va
w/ bar
loco
P.M.
full

E5
8va
loco
B
S
P P H P P H P P
flutter bar
full
1 1/2


C
N.C.
E5
B
(B)
w/ bar
full
slack
-1 1/2


B
S
full


15ma
loco
B
P
P.H.
full


15ma
loco
B
S
H
P.H.

A5
P.S.
E5
8va
loco
P.H.
pitch: D♯
B5
15ma
pitch: B
A5

* With bar pointed toward bottom strap button, depress until string "frets out", with the higher pitch being fully depressed.

**D**

A5
H P
P
B
full

H P

E5
8va
B
(B)
loco
* w/ wah-wah
hold bend
let ring
w/ bar
wah-wah off
full
P
* + = closed (toe up)
o = open (toe down)

B5
8va
loco
H
S
P.S.

A5
H
S

E5
8va
loco
S
P
Harm.
pitch: G♯

E
N.C.
E7♯9
Spoken: Just go for it!
8va
15ma
loco
Harm.
** T
pitch: E
B
D
E
* 2.75 = Just behind the 3rd fret.
2.5 = Halfway between 2nd & 3rd frets.
** T = Thumb on ⑥

T
S

T

T
S
P

A7#9
E7#9
8va
loco
B7
A7

E7#9
S
T
T
S
S

N.C.
8va
loco
F
E5
S
B
B
15ma
P.H.
full
full
* Push string into pickup.
pitch: B

15ma
loco
P.H.
** T.H.
** Lightly touch string to produce random harmonics.

B
(B)
(B)
(B)
full

8va
loco
fdbk.
w/ bar
* w/ wah-wah
full
* + = closed (toe down)
o = open (toe up)
-1/2
-1 1/2

A5
8va
loco
w/ bar
full
-2
-3 1/2
-3

8va

8va
loco
grad. bend
P.S.
full

E5
P.S.
wah-wah off
w/ wah-wah
full
1 1/2

H H
P P H H
P P H H
P P H H
P P H H
P P
HP
H P P
HP P
12 15 17 12 17 15 12 15 17 12 17 15 12 15 17
12 17 15 12 15 17 12 17 15 12 15 17 17 15 12 14 12 16 14 12 16 14 12

B5
S
S
P.S.
P P H P P H P P H P P
14 7 7 9 8
X 0 5 3 0 4 2 0 4 2 0 4 2 0

A5
P.M.
P.H.
P.H.
wah-wah off
E
1/2
pitch: E
pitch: C♯

S
S
S S

N.C.
P.S.
P.S.
P P P H P P H P P H P P
E5
5 0 5 3 0 4 2 0 4 2 0 4 2 0
0

# Voodoo Acid

Words and Music by Steve Vai

Intro

Fast Rock ♩ = 206

* Gtr. 2 N.C. (Sound effects)

* Sitar arr. for gtr.

Gtr. 1 (dist.)

Gtr. 2 tacet

Gtr. 1

Melody
Half-Time Feel
Gtr. 1 tacet
Gtr. 1: w/ Fill 1
*A♭5
A5
Gtr. 3 (dist.)
w/ wah-wah as filter
full
H P
S
Bass
Bass Fig. 1
End Bass Fig. 1
*Chord symbols reflect overall harmony.
Bass: w/ Bass Fig. 1 (3 times)
1/2
Gtr. 3
8va
Gtr. 4 (dist.)
mf
Fill 1
Gtr. 1
w/ bar
-1 1/2
slack

Ab5
A5
8va
full
1/2
loco
Gtr. 4 tacet
N.C.
*Bend both strings with ring finger.
Verse
Gtr. 3 tacet
Ab7
A7
1. I didn't even know what I was doing, didn't even know
Rhy. Fig. 1
Gtr. 3
Gtr. 4 (clean)
w/ wah-wah

Ab7
A7
what I was say - ing.
I felt my face
and it was
8va
H
S
Ab7
A7
Gtr. 4: w/ Rhy. Fig. 1
in - side out.
But I could hear the blood
End Rhy. Fig. 1
rush - ing through my brain
and I could see ti - ny lights
shoot - in' from my veins
Gtr. 2
and lit - tle voic - es in a
swarm.
(Swarm.)

Guitar Solo
Gtr. 2 tacet
Bass: w/ Bass Fig. 1 (4 times)
Ab5
A5
Oh, you go, boy!
Gtr. 3
mf
w/ slight dist.
Dance!!!
full
w/ ad lib humming & moaning, next 10 meas.
8va
loco

Ab5 A5 Ab5

8va

Gtr. 3

f

w/ wah-wah

* w/ delay

delay off

18 16 15 (15 16 15) (15) 13 15 13 11 9 20

*Set for dotted quarter note regeneration w/ 3 repeats.

Gtr. 2

4 5 6 4 6 4 4

Gtr. 4 tacet
tar drip - ping from their cheeks. It sound-ed like this... Gunk gunk, gunk, gunk. No, real - ly, just like that.
effects off
*Sung behind the beat.
Interlude
Bass: w/ Bass Fig. 1 (4 times)
w/ "bees", next 11 meas.
1.,2.,3.
4.
Ab5 A5
But when they danced, it sound-ed like this... You go, bees.
Gtr. 2
Fill 2
End Fill 2
Gtr. 2 tacet
Go, bee, go. Dog-gy dog. Go, bee, go!!!
Guitar Solo
Bass: w/ Bass Fig. 1 (4 times)
Gtr. 3
w/ bar
w/ wah-wah
**+ = closed (toe down); o = open (toe up)
full
1/2
1 1/2

Gtr. 2: w/ Fill 2
Ab5
A5
15ma
loco
P.H.
full
pitch: Bb Ab Gb Ab A B A B A B A B A
grad. bend w/ bar
grad. release
1 1/2
1/2
Gtr. 3 tacet
N.C.
(Sound effects)
Verse
3. It was dark and I was freak - in', some-bod - y se -
duced me in - to sex.
Gtr. 4: w/ Fill 3
My bod - y moved like drop frame vid - e - o. My
w/ voc. effects, next 8 meas.
hips looked like this...
It
feels pret - ty good though.
Feel good though.
Feel good!
Fill 3
Gtr. 4
*w/ DigiTech Whammy Pedal and wah-wah
w/ bar
*Set Whammy Pedal to harmonize a 4th higher.
-2 1/2

Ab5
A5
And then that feel - ing you al - ways get, well, it
made me make a mess, and I was left in a pud - dle
Free Time
A Tempo
N.C.
(Sound effect, drums)
of, mm, mm,... (gurgling) hon - ey.
Guitar Solo
Bass: w/ Bass Fig. 1 (12 times)
Gtr. 2: w/ Fill 4
Gtr. 3
8va
loco
* w/ DigiTech Whammy Pedal
w/ bar
steady gliss.
full
1/2
*o = open (toe up): set to harmonize a 4th higher;
+ = closed (toe down): set to harmonize a 5th higher
-1 1/2
-2 1/2
Fill 4
Gtr. 2
let ring

Gtr. 2: w/ Fill 4
Ab5
A5
w/ bar
full
grad. bend
P.M.

Ab5
A5

Ab5
A5

Ab5
A5

Ab5
A5

Ab5
A5
w/ bar
Ab5
A5
full

Verse
Bass: w/ Bass Fig. 1 (4 times)
Gtr. 2: w/ Fill 4
Ab5 A5 Ab5 A5
4. In the dis-tance I could hear words of wis-dom whiz-zing by my ear,
so I shut my brain and let the filth run down the drain.
My in-ner eye re-vealed the queen bee with a tur-ban wrapped a-round her
w/ bar
8va
loco
(w/ delay repeats)
full
1 1/2

Ab5
A5
head, shak-ing her fist at me. She was an - gry, ha, and it sound-ed like this...
B
full
15ma
P.H.
pitch: Bb
*"Queen bee" chant
Interlude
Gtr. 3 tacet
Bass: w/ Bass Fig. 1 (9 times)
Ha. I'm o - kay.
w/ additional "bees," next 11 meas.
I'm o - kay
Re - lax,
w/ "munchkin bees", next 24 meas.
ba - by.
Re - lax ba - by. Re-lax, ba - by. Re -
lax, bee, bee. Re - lax, bee-bee. Re - lax, bee, bee! Uh.

Gtr. 2 tacet
Bass: w/ Bass Fill 1
A♭5
A5
A♭5
A5
N.C.
(Sound effect)
Gtr. 2
Verse
N.C.
Gtr. 2: w/ Fill 5
5. When I a - woke, I thought I died. I ac - tu-al-ly did, but not in -
side. (I) lay there swim-ming in a pool of scum and smut that my e - go threw up.
Now I walk on wa - ter. Now I see the light.
And if you see my friend, the Queen, then you'll be all right.
Gtr. 5
(dist.)
15ma
loco
mp
* w/ DigiTech Whammy Pedal
flutter bar
w/ bar
*Set to shift pitch an octave higher when depressed.
Bass Fill 1
Bass
Fill 5
Gtr. 2
mf
p

w/ "bees", next 6 meas.
Ab5
A5
Gtr. 2: w/ Fill 7
8va
w/ bar
slack
loco
steady gliss.
Gtr. 2: w/ Fill 8
Whammy Pedal off
semi-harm.
Gtr. 2: w/ Fill 6
w/ DigiTech
Whammy Pedal
Fill 7
Gtr. 2
Fill 8
Gtr. 2

Ab5
A5
Begin Fade
Gtr. 2: w/ Fill 6
w/ bar
hold bend
steady gliss.
slack
Fade Out
8va

# Windows to the Soul

By Steve Vai

Bass Tuning:
(low to high) D–A–D–G

Dm

End Rhy. Fig. 2

End Bass Fig. 1

Piano: w/ Rhy. Fig. 2 (3 times)
Bass: w/ Bass Fig. 1 (3 times)

Am

Dm

Gtr. 1

15ma loco

Dm

C

F G Em

Gtr. 1

Rhy. Fig. 3

Piano

Bass Fig. 2

Bass

F G

C
D
w/ wah-wah as filter
End Rhy. Fig. 3
End Bass Fig. 2
D
Piano: w/ Rhy. Fig. 2 (6 times)
Bass: w/ Bass Fig. 1 (6 times)
Am
8va
Gtr. 1
Dm
loco
Am
Dm
E
Am
wah off
grad. bend
let ring

Dm

P.M.

grad. bend

full

1/2

Am

8va

loco

P.M.

P.H.

pitch: B

* Bend string w/ L.H., till end of next meas.

Piano: w/ Rhy. Fig. 3 (1st 4 meas.)(2 times)
Bass: w/ Bass Fig. 2 (1st 4 meas.)(2 times)

F

8va

loco

full

* Left hand sounds string as bend is released.

Piano: w/ Rhy. Fig. 3
Bass: w/ Bass Fig. 2

** D's ⑤ 5fr.) sounded by slapping string w/ inside of R.H. middle finger past fretboard, till end of meas.

* Point vibrato bar at lower strap button, quickly depress, and let spring back.

Piano: w/ Rhy. Fig. 3 (1st 4 meas.)(2 times)
Bass: w/ Bass Fig. 2 (1st 4 meas.)(2 times)

Piano: w/ Rhy. Fig. 3
Bass: w/ Bass Fig. 2

G

Em

F

G

C
D
8va

H
Piano: w/ Rhy. Fig. 2 (4 times)
Bass: w/ Bass Fig. 1 (4 times)
Am
Dm
loco
8va
w/ bar
full

Am
8va
w/ bar
full
1/2
1 1/2

Dm
loco
Am
full

Dm
1/2

lies
in your
Am
8va
loco
w/ bar
fdbk.
vol. swell
mp
-2 1/2
soul,
behind
Dm
Am
T.H.
fdbk.
full
the windows
that are
your
fdbk.
eyes.
Segue to "The Silent Within"
15ma loco
w/ bar
pitch: D
A
G
F♯
F
E
* Continue vib. while depressing bar.

# The Silent Within

Words and Music by Steve Vai

**Intro**

**Slowly ♩. = 57**

* Synth. arr. for gtr. ** Chord symbols reflect implied harmony.

*** Elec. sitar arr. for gtr.

Gtrs. 1 & 2 tacet

F5 Bb5 F5 Ab5 F5 Bb5 Ab5 Db5

Gtr. 3 (slight dist.)

mf

w/ bar

†Gtr. 4 Riff A — End Riff A

mf

††w/ harmonizer

† Synth. arr. for gtr.

†† Harmonizer set for 9 1/2 steps (an octave plus a fifth) above.

**Verse**

Gtr. 4: w/ Riff A (3 times)
F5
Bb5
F5
Ab5
F5
Bb5
1. End - less time is ar - riv - ing in this lost and found. What is now was al -
Gtr. 3
S


Gtr. 3 tacet
Ab5
Db5
F5
Bb5
F5
Ab5
ways, but nev - er seem to be. In the breath of a heart - beat, the walls tum - ble down.


F5
Bb5
Ab5
Db5
F5
Bb5
An e - lu - sive light and sound en - rap - tured me. But I re - main in my bod - y.


F5
Ab5
F5
Bb5
Ab5
Db5
Words fail to de - scribe what we feel when we die in - side. God on - ly


C
Db
C
knows what we're feel - ing
(On - ly knows)
Gtr. 4
Riff B
1/2
S

* Synth. strings arr. for gtr.

Ab5 Db5 F5 Bb5 F5 Ab5

need to be ___ one with you. Why is an - ger so hun - gry and love so blind? ___

Gr. 4: w/ Riff B
F5
Bb5
Ab5
Db5
C
Db
Why do we hurt when we cry? God on - ly knows what we're
(God on - ly knows.)
C
Db
Bb5
dream - ing in our ul - ti - mate sin.
let ring
C
Db
C
Db
Do we real - ly hide an - y - thing in the si - lent with -
Bb5
Ab5
Bb5
in? Si - lent with - in, with -

Bridge
Cadd#4
in.
(Oo, hide in your dark - ness.
And I'm dream-ing to - day.
On-ly for a mo-ment would you
* Key signature denotes C Lydian.
hear?
Oo, slow me down.
Run a - way.)
(Run a, run a - way.)
God on - ly
Bm
knows and he ain't talk - in'.
In the
Gtr. 5
Gtr. 6 (clean)
mp

B♭
A♭
sound, and the light, and the life.
let ring
Verse
Gtr. 4: w/ Riff A (2 times)
Gtrs. 5 & 6 tacet
F5 B♭5 F5 A♭5
3. There's no end to the bot - tom when we start to fall.
Gtr. 3
Riff C
mp
w/ dist.
F5 B♭5 A♭5 D♭5
There's no top to the high when we want to climb.
End Riff C
Gtr. 3: w/ Riff C
F5 B♭5 F5 A♭5 F5 B♭5 A♭5 D♭5
And this heart is a pri-son bound by chains of gold. Where-in lies the keys? God on - ly

Gtr. 4: w/ Riff B
C Db C Db Bb5
knows how we're fall - ing while reach-in' for Him.
Gtr. 5
Gtr. 3
C Db C Db
In this vac - uum of time and space, in the si - lent
Bb5 Ab5 Bb5
with - in. God on - ly knows with -
P.S.

**Guitar Solo**

Gtr. 5 tacet
F5
Bb5
Ab5
Db5
in.
15ma
Gtr. 7 (dist.)
mf
P.H.
full
1/2
Gtr. 3
8va
loco
w/ wah-wah
Riff D
End Riff D

Gtr. 3: w/ Riff D (2 times)
F5
B♭5
F5
A♭5
Gtr. 7
1/2

F5
B♭5
A♭5
D♭5
full

F5
B♭5
F5
A♭5
8va
(B)
1/2
full

F5
B♭5
A♭5
D♭5
C
D♭
Gtr. 7
loco
8va
w/ bar
Harm.
slack
-1
slack
Gtr. 3

C
C/E
C
Db
Bb5
G5
8va
loco
C
Db
8va
C
C/E
8va

C
Db
8va
Bb5
loco
Ab5
Bb5

Interlude
Fm
Gtr. 7 tacet
Gtr. 8 tacet
Gtr. 8 (dist.)
8va
f
w/ wah-wah
pp
rake
Gtr. 7
Gtr. 5
mp
Gtr. 3
Gtr. 5 tacet
Gtr. 3 tacet
Gtr. 5
divisi
pp
Verse
Gtr. 4: w/ Riff A (1 1/2 times)
F5 Bb5 F5 Ab5 F5 Bb5
4. It's a drop from the o - cean, a star from the sky, a grain of sand
Ab5 Db5 F5 Bb5 F5 Ab5
from the earth, a tear ___ from an eye. When the light is be - fore us and shines in our
F5 Bb5 Ab5 Db5
(Wind sound effect)
life in the si - lent with - in, God on - ly knows.
Gtr. 4

# I'll Be Around

Words and Music by Steve Vai

Chorus
3rd time, Gtr. 3: w/ Fill 2
G5
D7sus4/A
G5
D7sus4/A
Who's gon - na hear _ you when you're call - in'? And who's gon - na catch _ you when you're fall - in'? And
Synths
Rhy. Fig. 1
*Gtrs. 1 & 2
*Composite arrangement
Am7
Fmaj7
Who's gon - na trust _ you? / laugh _ with you? / trust _ you? Well, I'll be _ a - round for _ a while. And
End Rhy. Fig. 1
sim.
Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5
D7sus4/A
G5
D7sus4/A
who's gon - na heal _ / warm _ / mend _ you when you're bleed - in'? / freez - in'? / bro - ken? And who's gon - na give _ to you / hold _ you / find _ you _ when you're need - in'? And / scream-in'? And / sto - len? And
Riff B
Synths
End Riff B
Fill 2
Gtr. 3
8va

To Coda 1
To Coda 2
Am7
Fmaj7
who's gon-na love you? Well, I'll
who's gon-na prom-ise you to
who will al-ways love you? I'll
be a-round for a while.
Fill 1
End Fill 1
G5
Gmaj7
G6
G5
Verse
Half-Time Feel
G5
2. When love lies bleed-ing on-ly
Gtr. 2
Gtr. 3 (elec.)
mp
w/ dist.
w/ bar
let ring
(cont. on lower staff)
Gtr. 1 Rhy. Fill 1
End Rhy. Fill 1
*Gtrs. 1 & 2
*Composite arrangement
Esus4
G5
Fmaj7
fools are bold. They search for pen-nies in a pot of gold.
**pont.
pont.
let ring
**sul ponticello (pick near bridge)

G5 Esus4 G5 B♭ 6/9 #11

Faith is dy - ing when no one's to trust. But your soul is cry - ing and it's glo - ri - ous.

B

w/ bar

-1/2

slight vib. w/ bar

*pont.

*let ring*

*sul ponticello (pick near bridge)

**Bridge**

* G7
Fsus2
C/F
F6/9
Fsus2
there you stand, drown - in' in the rain,
kid-din' your - self the wind _ don't sting. _ And
H
P.M.
T
let ring
S
*Chord symbols reflect overall harmony.
**T = Thumb on 6th string
G7
all this time the thing _ you want _ is call - ing to ___ you. ___ I
P.H.
pitch: D
dig the way you take _ that storm _ while spit-ting in the face of right _ and wrong. Well, you could
let down your de - fens - es when you're in my __ arms. __ You could
pitch: D D C D C

Fsus2
C/F
Fmaj13
C/F
Fsus2
C/E
C/D
C5
touch my face in my arms. You could dream on and on in my arms. You would
Gtr. 3
mf
let ring
Gtr. 1
mf
Fmaj7
nev - er be a - lone in my arms. You could cry like a chi - ld in my
(cont. in slashes)
Guitar Solo
G5
Rhy. Fig. 2
Esus4
End Rhy. Fig. 2
Gtr. 1
mp
arms.
Gtr. 3
f
w/ wah-wah as filter
P.M.

*Point vibrato bar at lower strap button, and depress in specified rhythm.

Am7
Csus2
D.S. al Coda 2
8va
Coda 2
Synths: w/ Fill 1
Fmaj7
Synths: w/ Riff B (4 times)
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
G5
round for a whi - le. And who's gon - na shield you when it's rain - in'? And
who's gon - na kneel with you when you're pray - in'? Who's gon - na feel for you? Well, I will; I'll be a -
round for a whi - le. Who's gon - na help you when you're try - in'? And
who's gon-na hold you when you're dy - in'? Who's gon-na beg you to be a - round for a while?
Gtr. 1 tacet
G
Gtr. 1
Gtr. 3
rit.
w/ bar
let ring
Gtr. 2

# Lucky Charms

By Steve Vai

Gsus4 C5/G F Fsus2 C/F F5 Gm13 Gm7 C5

F5type2 E♭5 A♭sus2 B/A Fmaj7 Em7 Bm7/E G5

A

Fast ♩ = 208

** Gsus4

Rhy. Fig. 1 — End Rhy. Fig. 1

Gtr. 1 (elec.) *mp* w/ clean tone

* Gtr. 3 (Piano) *f*

* Synth. arr. for gtr.

Gtr. 2 (elec.) Riff A — End Riff A

*mp* w/ clean tone & *** pitch shifter *let ring throughout*

** Chord symbols reflect overall harmony.

*** Set for one octave higher.

*𝄋 B

Gtr. 3 tacet
Csus2

Gtrs. 4 & 5 tacet
C5/G
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1

Gtrs. 1, 6 & 7 tacet
Csus2

** Gtrs. 4 & 5
*** Gtr. 6
Gtrs. 4 & 5
S
*mf*
† Gtr. 7
*divisi*
*mf*

** Gtr. 4: elec. w/ slight dist.; Gtr. 5: sitar arr. for gtr.
*** Trumpet arr. for gtr., *mf*
† Trombone arr. for gtr.

Rhy. Fig. 2
Gtr. 2

* Instrumentation varies on ***D.S.***

Gtr. 2: w/ Rhy. Fig. 4 (3 times)
Gtrs. 6 & 7 tacet
Csus2
G/C
Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 5 & 8 tacet
C5/G
Gtrs. 6 & 7 tacet
2nd time, Gtr. 4: w/ Fill 1
Csus2
G/C
Gtrs. 5 & 8
Gtr. 6
Gtr. 7
divisi
* Gtr. 9
divisi
* Munchkin voices arr. for gtr.; tacet on repeat.

Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 5, 8 & 9 tacet
C5/G
Gtrs. 6 & 7 tacet
2nd time, Gtr. 4: w/ Fill 1
Csus2
G/C
Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 5, 8 & 9 tacet
C5/G
Gtr. 6
Gtrs. 5 & 8
Gtr. 7
divisi
** Gtr. 9
divisi.
** Tacet on repeat

D
Csus2
C
Csus2
C
Gtrs. 4, 5 & 6
Gtr. 7
divisi
Gtr. 2
*** w/ pitch shifter
let ring throughout
*** As before

Fill 1
Gtr. 4

Gtrs. 2, 4 & 5 tacet
N.C.
Gtr. 6
Gtrs. 7 & 8
divisi
Gtr. 8 tacet
Csus2
C
Csus4
C
Gtrs. 4, 5 & 6
Gtr. 7
divisi
Gtr. 2
* w/ pitch shifter
let ring throughout
* As before
Gtrs. 2, 4 & 5 tacet
N.C.
Gtr. 6
Gtrs. 7 & 8
divisi
E
Gtr. 8 tacet
F
Rhy. Fig. 5
Gtrs. 1 & ** 10
Gtr. 4
Rhy. Fig. 5A
End Rhy. Fig. 5A
Gtr. 6
Gtr. 7
divisi
tacet on repeat
** acous., mp

2nd time, Gtrs. 1 & 10 tacet (next 4 meas.)
Gtrs. 4 & 7 tacet
End Rhy. Fig. 5
Fsus2
C/F
Gtrs. 6 & 8
1st time, Gtrs. 6 & 7: w/ Rhy. Fig. 5A
Gtr. 8 tacet
F
Gtr. 4
Gtr. 4 tacet
Gtrs. 1 & 10 tacet
N.C.
Gtr. 5
To Coda
Gtr. 2: w/ Riff A (2 times)
Gsus4
8va
Gtr. 6
Gtr. 5

D.S. al Coda
(take repeat)

8va
P
H
S

Coda
F
F5
Gtr. 1
Gtrs. 4 & 5
H
S
P

Gtr. 5 tacet
(cont. in notation)
Gtr. 4
8va
Gtrs. 4 & 6

G
Gm7
Gtr. 6 tacet
8va
Gtrs. 4 & 6
Gtr. 4
w/ dist.
full
1/2
Gtr. 1
Riff B
End Riff B
* Key signature denotes G Dorian.
Gtr. 1: w/ Riff B (15 times)
Gm13
Rhy. Fig. 6
Gtr. 11 (elec.)
w/ slight dist.
loco
grad. bend
** T = Thumb on 6th string
Gtr. 11 tacet
End Rhy. Fig. 6
dim.
Gtr. 11: w/ Rhy. Fig. 6

Gm7
8va
S P B B P H S B B B
grad. release
full full 1/2
15 13 15 13 15 (15) 13 15 13 15 13 15 17 15 17 15 17 15 15 18 (18)

Gtr. 11: w/ Rhy. Fig. 6
Gm13
8va
loco
S P B (B) B B B
grad. bend
1/2 1/2 1 1/2 full
15 15 18 17 18 15 16 18 18

Gm7
B *H P P B B *H P P S
1/2 1/2
(18) (18) 19 18 17 20 17 18 (18) 19 18 17 15 17 19 17 20 17 17 (17)
* Simultaneously release bend and hammer on.

Gtr. 11: w/ Rhy. Fig. 6
Gm13
Gtr. 4
(B) B B B B B P
P.M.
1/2 1/2 1/2
5 (5) 3 3 5 (5) (5) 3 5 5 3
Riff C
End Riff C
Gtr. 6
Gtr. 7
divisi
8 7 6 6 8 8 7 6
5 4 3 3 5 5 4 3

Gtrs. 6 & 7: w/ Riff C (3 times)
Gm7
Gtr. 4
P.M.
full
1/2

Gtr. 11: w/ Rhy. Fig. 6
Gm13
P.M.
P.M.
1/2
Gm7
full

1 1/2

Gtr. 11: w/ Rhy. Fig. 6
Gm13
Gtr. 4
Riff D
End Riff D
Gtr. 6
Gtr. 7
divisi

Gtr. 6: w/ Riff E (2 times)
Gtrs. 7 & 11 tacet
F5 type2
Eb5
8va
Gtr. 4
Gtrs. 1 & 10 tacet
Absus2
* Gtr. 13
Gtrs. 4 & 12 (acous.)
loco
mp
* Synth. flutes arr. for gtr., mp
I
Gtrs. 4 & 13 tacet
Bb
Gtr. 12
Gtr. 5
divisi
Gtr. 5 tacet
Ab
Gtrs. 4 & 12
Gtr. 4 tacet
Bb
Gtrs. 5 & 12
Gtrs. 5 & 12 tacet
C
** Gtr. 14
mp
*** Gtr. 15
divisi
** Bells/ pizzicato strings arr. for gtr.
*** Pizzicato strings arr. for gtr.

Freely, Slower

Gtr. 5: w/ Fill 2

D♭maj7 Cm G+/B B/A

* Gtr. 16

w/ fingers

*grad. rit.*

*grad. rit.*

* Synth. arr. for gtr., *mf*

Gtr. 1 tacet

Gtrs. 12 & 16 tacet

B7 (no3rd) Cmaj7#11

Gtr. 12

Gtr. 5

*grad. accel.*

Gtr. 10

*grad. accel.*

Gtr. 18 tacet
Em7
* Fill 3
End Fill 3
Gtr. 17 tacet
Gtr. 12
Gtr. 5
* Refers to Gtr. 17 only
Gtr. 17: w/ Fill 3
Fmaj7
Gtr. 12
Gtr. 17
divisi

Gtrs. 5, 17 & 18 tacet
Gtr. 12
Gtr. 17
divisi
Gtr. 18
Gtr. 5
divisi
Em7
Gtrs. 5 & 12
Fmaj7
* Gtr. 12
* Gtr. 5 tacet
Gtr. 5
Gtr. 12
divisi
Gtr. 5 tacet
pp
mf

**M**

G

Gtr. 5 tacet

* 8va

Gtr. 12

Gtr. 5
*divisi*

* Refers to both gtrs.

** Gtr. 19

** Bagpipes arr. for gtr.

Gtr. 7

Gtr. 12 tacet

Gtr. 5

8va

*loco*

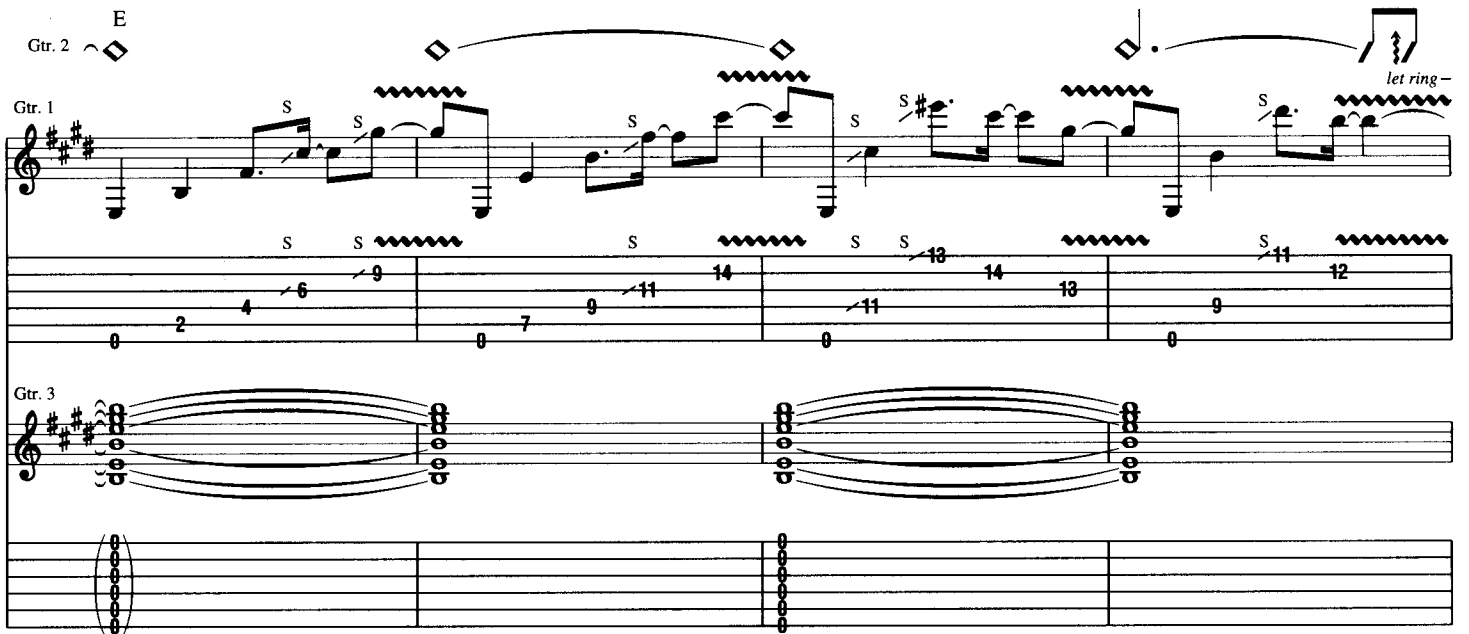
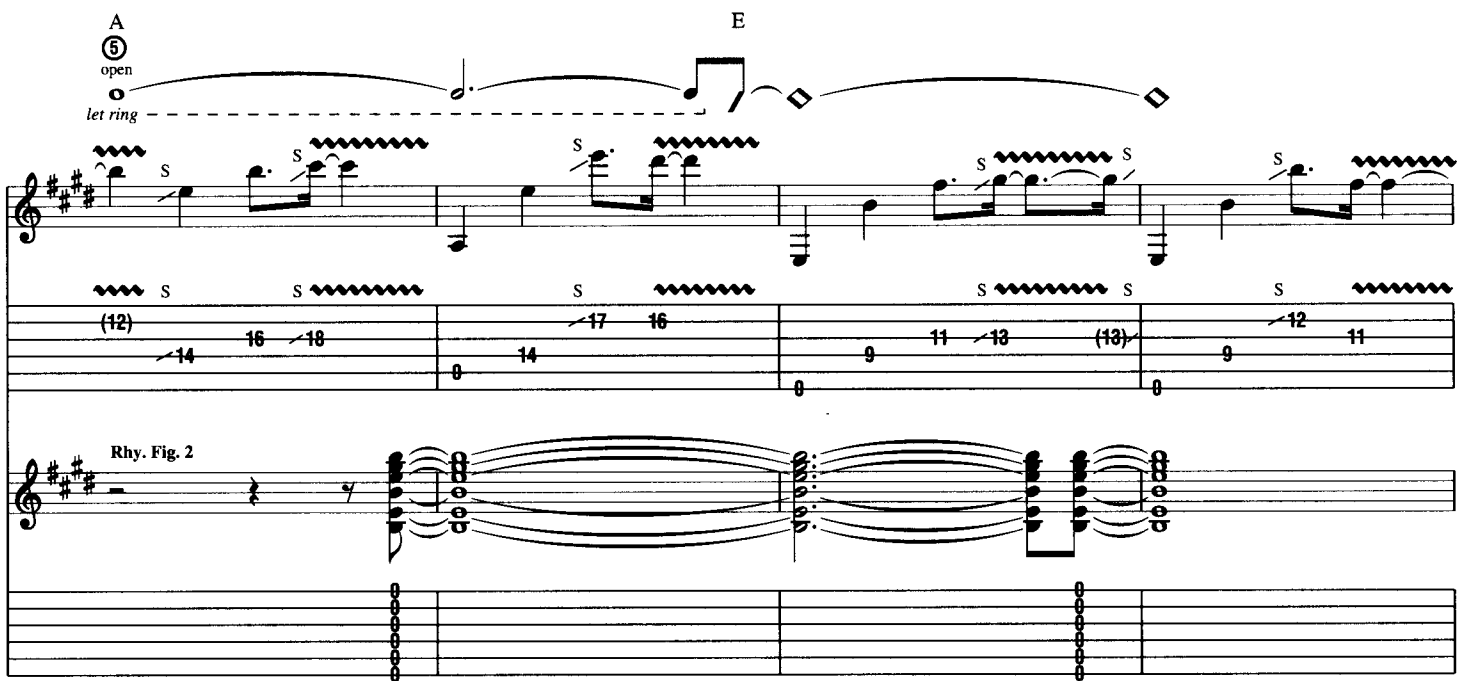
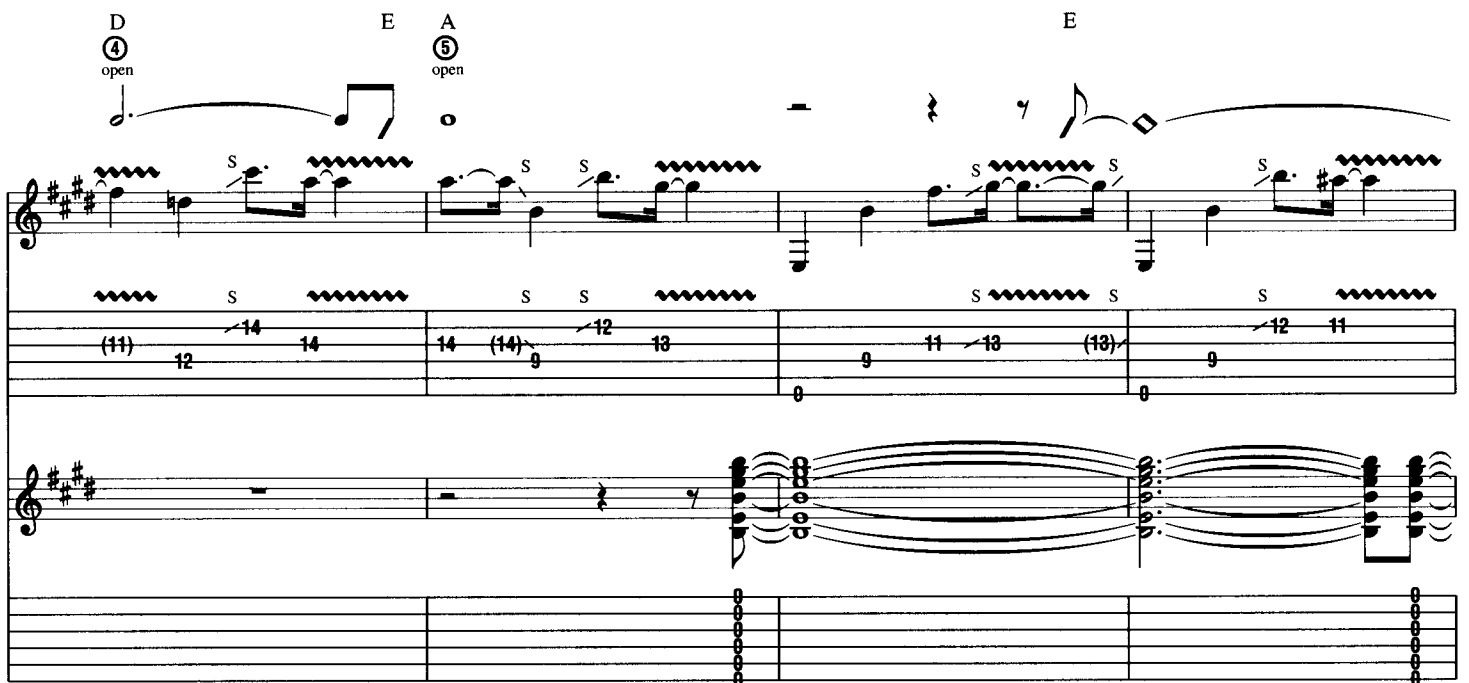
Q Free Time
Gtr. 7 tacet
C
loco
Gtr. 4
full
1/2
Gtr. 6
Gtr. 1
divisi
Gtr. 10
let ring

# Fever Dream

By Steve Vai

Gtr. 2: tuning:
(low to high) E–A–D–G♯–B–E
Gtr. 3: Open A tuning, capo VII:
(low to high) E–A–E–A–C♯–E

* Song is actually played on a triple-neck gtr. (all three necks played simultaneously), but is arranged here for three separate gtrs.

** Music sounds as written. Capoed fret is "0" in TAB.

E
Gtr. 2
Gtr. 1
let ring –
Gtr. 3
A
open
let ring
E
Rhy. Fig. 2
D
open
E
A
open
E

To Coda
End Double-Time Feel
End Rhy. Fig. 2
C
Gtrs. 2 & 3 tacet
C#°7/E
A°
N.C.
B♭maj7
N.C.
Gtr. 1
w/ bar
let ⑥ ring
let ring

** Point vibrato bar at lower strap button and depress in specified rhythm.

E°7(no3rd)

w/ bar

P.S.

Fmaj7

P.M.

7:4

Ab
Ab+
w/ bar
w/ bar
w/ bar
w/ bar

F#

D/G

A
8va
10:8
7:4
6
5

Eadd9
F♯7/E
8va
Gtr. 1
* w/ whammy pedal
w/ bar
* Set for octave higher when depressed.
Gtr. 2
Gtr. 3
Fmaj7♯11/E
8va
loco
whammy pedal

E type2
Gtr. 2 tacet
Aadd2
whammy pedal
Eadd2
8va
Gtr. 1
w/ whammy pedal
Gtr. 3

End Double-Time Feel
Gtr. 3 tacet
A/D
Aadd2
Gtr. 4 tacet
N.C.
loco
8va
Gtr. 1
whammy pedal
E
whammy pedal off
Gtr. 3
* Strike strings w/ inside of R.H. middle finger, next 4 meas.
Gtr. 1 tacet
Rhy. Fig. 3
End Rhy. Fig. 3
F
Gtr. 3: w/ Rhy. Fig. 3 (15 times, simile)

Gtr. 1
Gtr. 3
Gtr. 4

Gtr. 4 tacet

Asus2

6:4 6:4 6:4 6:4

w/ pick

* Gtr. 5

*mf*

* Piano arr. for gtr.

Eadd9/G♯

6:4 6:4 6:4 6:4

B/F♯

G
Double-Time Feel
E
Rhy. Fig. 4
End Rhy. Fig. 4
8va
w/ fingers
Gtr. 3: w/ Rhy. Fig. 4 (9 times)
Gtr. 1
Gtr. 5

loco
8va
loco
8va
loco

H
E
Gtr. 2
Rhy. Fig. 5
Gtr. 1
S
let 6 ring throughout
Gtr. 3
Rhy. Fig. 5A
Gtr. 5
w/ pick
End Rhy. Fig. 5
End Rhy. Fig. 5A

E
let ring
let ring simile

D5
E/A
E

End Double-Time Feel

J
Free Time
Gtr. 3
E
Gtr. 3 tacet
N.C.
8va
loco
full

K
A Tempo
N.C.
mp
f

L
Double-Time Feel
Gtr. 2
E
Gtr. 1
Gtr. 3
Gtr. 3: w/ Rhy. Fig. 2 (1st 11 meas., simile)
A
open
E
D
open
15ma
P.H.

semi-harm.

**M**

**Free Time**

Gtr. 2 tacet

E

Gtr. 1

Gtr. 3

6:4
6:4
grad. rit
grad. rit
5:4
1/2
1/2

# Here I Am

Words and Music by Steve Vai

Intro
Free Time

**Moderate Rock ♩ = 120**

*I can hear you* *and I can feel you in the darkness.* *And it's good.*

E7♯9 Gsus2 A D5 Em7 Gsus2 N.C.

pp < f

P.S.

mf fdbk.

w/ bar

w/ bar

-1 1/2

Rhy. Fig. 1

End Rhy. Fig. 1

1 1/2

let ring

P.M.

Verse
Gtr. 2 tacet
Gtr. 1 tacet
Em7 Gsus2 A D5
1. Can you see my mind? Do you feel how I
Gtr. 1
P.M.
Gtr. 3 Rhy. Fig. 2
P.M.
let ring
1 1/2
Em7 Gsus2 N.C. Em7 Gsus2
use it, ay? And if I let you in
End Rhy. Fig. 2
Rhy. Fig. 3
full
A D5 Em7 Gsus2 N.C.
will you try not to a - buse it? Ay, yeah, yeah.
End Rhy. Fig. 3
Gtrs. 1 & 3
Gtrs. 1 & 3: w/ Rhy. Fig. 1, (2 times, simile)
Em7 Gsus2 A D5 Em7 Gsus2 N.C.
How-ev - er deep you go be a - ware we are bind - ing at the skin.

**Pre-Chorus**

C♯m7 Cm7 B7add4

**Rhy. Fig. 4**

Gtr. 3

Save the sen - ti - ment for that storm that we call life. ___

**Rhy. Fig. 4A**

Gtr. 4 (slight dist.)

*p*

*let ring*

*let ring*

**Rhy. Fig. 4B**

Gtr. 1

w/ wah-wah

C♯m7 Cm7 B7add4

**End Rhy. Fig. 4**

Leave the dreck be - hind you and put me in your sight. ___

**End Rhy. Fig. 4A**

*let ring*

*let ring*

**End Rhy. Fig. 4B**

Chorus
Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 4 tacet
Em7
Gsus2
A
D5
Here I am
giv - ing you my
ev - 'ry - thing.
Here I am.
I give to you my
Gtr. 2
15ma
simile on repeat
fdbk.
w/ bar
2nd time, Gtr. 1: w/ Rhy. Fill 2
N.C.
And here we stand
at the start of a
8va
To Coda
Verse
Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 2
Gsus4
bet - ter way.
Fill 1
End Fill 1
2. If I could search your heart,
w/ fingers
Gtr. 4
* Gr. 5
divisi
slack
*Sitar arr. for gtr.
Gtrs. 1 & 3
Rhy. Fill 3
End Rhy. Fill 3
Gtr. 1
P.M.
Rhy. Fill 2
Gtr. 1
full
semi-harm.

Gtr. 3: w/ Rhy. Fill 4

A D5 Em7 Gsus2 N.C.

I would treas-ure ev-'ry u-ni-verse that I found.

8va — loco

Harm.

pitch: E B

Gtr. 3: w/ Rhy. Fig. 3

Em7 Gsus2 A D5 Em7 Gsus2

Like a work of art, it's beau-ty is bound-less and pro-found.

* Gtr. 4 to left of slash in tab.

Pre-Chorus

Gtrs. 1, 3 & 4: w/ Rhy. Figs. 4, 4A & 4B (simile)
C#m7
Cm7
B7add4
Breathe deep to re - lieve all your wea - ry flesh and blood. Re -
(Breathe to re - lieve all your wea - ry flesh and blood.

D.S. al Coda
C#m7
Cm7
B7add4
mem - ber these vi - sions when your oth - er world be - comes un - done.
Re - mem - ber when your oth - er world, un - done.)

Coda
Guitar Solo
Gtr. 2: w/ Fill 1 (simile)
Gtr. 3: w/ Rhy. Fill 5
Gtr. 3: w/ Rhy. Fig. 1 (1 3/4 times, simile)
N.C.
Em7
Gsus2
A
D5
Gtr. 1
let ring
grad. bend
full
1 1/2

Em7
Gsus2
N.C.
Em7
Gsus2
P.H.
w/ bar
grad. bend
hold bend
*Pull bar up until string "frets out."

Rhy. Fill 5
Gtr. 3
let ring

N.C.
E5
Gsus2
And here we stand
A
D5
Em7
Gsus2
N.C.
at the start of a bet - ter way.
let ring
P.M.
P.H.
pitch: B B B C#
loco
8va

# Asian Sky

Words and Music by Steve Vai, Tak Matsumoto and Kohshi Inaba

Verse
C♯
1. A drop-let falls like a
Gtr. 4 (clean)
Rhy. Fig. 1
mf w/ delay
Gtr. 1
End Riff A
Fill 1
End Fill 1
Gtrs. 2 & 3
End Riff A1
Fill 1A
End Fill 1A
P.M.
Gtrs. 1, 2 & 3 tacet
* E/C♯
B5/C♯
C♯
mo-ment from for - ev - er, pre-cious, sweet and ten - der as a ba-by's heart.
Gtr. 4
*Bass plays C♯.
C♯sus2
F♯/C♯
And fall from grace in - to the rag - ing dark-
(Let it fall.)

B5 C#5

w/ bar

(14) 11 13

w/ bar

(11) 8 10

Chorus
Gtr. 1: w/ Riff A (4 times)
Gtrs. 2 & 3: w/ Riff A1 (3 times)
E5
D5
C♯5 B5 C♯5 B5 C♯5
die
to
be...
A - live

B5 C♯5 B5
Gtr. 6: w/ Fill 2
in an A - sian sky.
A -

C♯5 B5 C♯5 B5 C♯5 B5 C♯5 B5
Gtr. 6: w/ Fill 2
live
in an A - sian sky.
A -

C♯5 B5 C♯5B5C♯5 B5 C♯5 B5
Gtr. 6: w/ Fill 2
live
in an A - sian sky.
So

Gtrs. 2 & 3: w/ Riff B (1st 2 meas.)
C♯5 B5 C♯5 B5 C♯5 B5N.C.
Gtrs. 2 & 3: w/ Riff A1 (last 2 meas.)
Gtr. 6: w/ Fill 2
B5
high
to for - ev - er fly.

Interlude
N.C.
Gtrs. 9 & 10 (dist.)
8va
f
* w/ DigiTech Whammy Pedal
+6
* Set for octave higher when depressed.
Gtrs. 2 & 3
Riff C

B5
Gtr. 9
Gtr. 10
Gtrs. 2 & 3
End Riff C
Gtrs. 2, 3, 9 & 10 tacet
N.C.
Gtr. 11 (dist.)
w/ bar
P.M.

Gtrs. 2 & 3: w/ Riff A1 (3 times)

C#5 B5 C#5 B5 C#5 B5 C#5 B5

Gtr. 5

Gtr. 11

full 1/2 full

1 1/2

C#5 B5 C#5 B5 C#5

8va

B5 C#5 B5

8va

full hold bends

C#5
B5
C#5
B5
C#5
8va
full
B5
C#5
B5
8va
6:4
6:4
8va
full
hold bend
full
full
sim.
full
let ring
w/ bar
Gtrs. 2 & 3: w/ Riff B (1st 2 meas.)
C#5
B5
C#5
B5
C#5
8va
6:4
full
8va
loco

Gtr. 3: w/ Riff C

N.C.

Gtr. 5

Gtr. 11

8va

P.H.

pitch: G#

Gtr. 2

*Gtr. 5 w/ sound effects, i.e. pick scrapes, pushing strings into pickup pole pieces, etc., next 4 3/4 meas.

B5

N.C.

Gtr. 6: w/ Fill 2
C#5 B5 C#5 B5 C#5 B5 C#5 B5
But my hands are reaching up unto the heavens, 'cause I wanna know what I could be.
A -
8va
(Ah,
B (B) (B)
P
S
full
16 16 16 14
14 12
(12)

Chorus

Gtr. 6: w/ Fill 2
N.C.
live in an A - sian sky.
A -
8va
B
1/2
18

Gtr. 11 tacet
Gtr. 6: w/ Fill 2
live in an A - sian sky.
A -
8va
loco
in an A - sian sky.)
B
Gtr. 5
H -1 H -1 P -1 H
full
16
w/ bar
12 14 16 12

Outro-Chorus
Gtr. 1: w/ Riff A (5 times)
Gtrs. 2 & 3: w/ Riff A1
Gtr. 5 tacet
Gtr. 6: w/ Fill 2
C#5 B5 C#5 B5 C#5 B5 C#5 B5
live in an A - sian sky. So
w/ bar
Gtrs. 2 & 3: w/ Riff B
C#5 B5 C#5 B5 C#5 B5 N.C. B5 N.C.
high to for - ev - er fly. A -
Gtr. 11
full
Gtrs. 2 & 3: w/ Riff A
live in an A - sian sky. A -
8va
Gtrs. 2 & 3: w/ Riff B (1st 2 meas.)
Gtrs. 2 & 3: w/ Riff A1 (last 2 meas.)
C#5 B5 C#5 B5 C#5 B5 N.C. B5
live in an A - sian sky. A -
loco
w/ bar
full

Gtrs. 2 & 3: w/ Riff A1
Gtr. 6: w/ Fill 2
C#5 B5 C#5 B5 C#5 B5 C#5 B5
live in an A - sian sky. So
Gtr. 12
8va
w/ bar
w/ dist.
loco
Gtr. 11
w/ bar
* Gtr. 1: w/ Riff A
* Gtrs. 2 & 3: w/ Riff B (1st 2 meas.)
Gtr. 11 tacet
Gtr. 12 tacet
Gtrs. 2 & 3: w/ Riff A1 (last 2 meas.)
Gtr. 6: w/ Fill 2
C#5 B5 C#5 B5 C#5 B5 N.C. B5
high to for - ev - er fly. A -
*Grad. fade, next 4 meas.
C#5 B5
live in an A - sian sky.
Gtr. 11
8va
** Gtr. 13
(clean)
Riff D
8va
grad. cresc.
w/ delay
**Doubled throughout

Gtr. 6: w/ Fill 2

* Gtr. 13: w/ Riff D (2 times)

C#5

A - live ___ in an A -

End Riff D

*Grad. fade